

<p>Institution: Newcastle University</p> <p>Unit of Assessment: UoA29: English Language and Literature</p> <p>a. Overview</p> <p>The Unit comprises 37 active researchers (32.1FTE) and brings together critics working on a wide range of periods and genres with creative writers working in different media and forms. Over half of these researchers (18) have joined the Unit since 2008, as additional strategic appointments as well as replacements for retired colleagues. 10 members of the Unit are Early Career Researchers (ECRs). The result is a young and dynamic Unit with enhanced research strength in areas identified as strategically central to our work.</p> <p>Since 2008, Unit staff have produced 30 monographs, 10 scholarly editions, 43 essay collections, 108 journal articles and 132 essays, plus 16 volumes of poetry, 9 novels, 5 films and 8 playscripts (an increase in all categories from RAE2008). Our income from external research grants has risen dramatically. Awards made in the 6 years 2008-13 total £2,527,693, compared with £1,072,000 for the longer period 2001-08. This includes 4 major AHRC-funded projects. We have been awarded 7 prestigious Leverhulme Research Fellowships (inc. 2 Major Fellowships and 1 Philip Leverhulme Prize), as well as AHRC and Clore fellowships. 4 eminent international writers/critics have been brought to the Unit as Leverhulme Visiting Professors. We have been exceptionally successful in winning funding to bring postdoctoral colleagues to the School: 4 Leverhulme Early Career Fellows in Renaissance Literature and 2 British Academy Postdoctoral Fellows in Victorian Literature. Completed PhDs in the Unit have more than doubled, from 30 in 2001-08 to 77 in 2008-13.</p> <p>The research profile of the Unit spans a remarkable chronological and generic range: from Old Norse-Icelandic skaldic poetry, through English literature of the early modern and modern periods, to contemporary Chinese writing, and from lyric poetry to campaigning documentary filmmaking. We work extensively on writing in English from the Americas, Asia, and Anglophone Africa, as well as from the whole of the British Isles. 7 areas of conspicuous research power, and 3 of emerging strength, are set out in (b) below. Among the former are 2 burgeoning areas of literary studies that we identified as particular sites for investment in RAE2008: creative writing and children's literature. In developing these areas we have significantly exceeded the goals we set ourselves. The most important development in creative writing has been the establishment of the Newcastle Centre for Literary Arts (NCLA) as a University Research Centre within the School and under the direction of Anderson. Since its 2009 launch the NCLA has fulfilled its primary aims of contributing to the cultural life of the North East of England, and catalysing new research, by bringing some of the most celebrated names in world literature to Newcastle and supporting a succession of projects, publications and educational programmes. 3 creative writers have joined the Unit since 2008: the novelist Lars Iyer, William Fiennes who brings new strengths in creative non-fiction, and the outstanding children's writer David Almond. Almond also strengthens the Children's Literature Unit (CLU), where 4 new colleagues have joined the 3 working in the area in 2008. The CLU's research has been instrumental in establishing Seven Stories, an archive and visitor centre located in Newcastle, now the National Centre for Children's Books. Both the NCLA and the CLU exemplify our commitment to using world-leading research to produce genuine social and cultural impacts.</p> <p>b. Research strategy</p> <p>Our three core <u>aims</u> are:</p> <ol style="list-style-type: none"> I. to cement and enhance our tradition of excellent critical, historical and creative scholarship across a full range of periods and genres; II. to expand and deepen our research in certain key areas of particular distinction, especially in new and developing fields in which we are shaping the discipline; III. to initiate and sustain research collaborations with regional, national and international partners (such as archives and libraries, publishers and production companies; cultural organisations and the creative industries). <p>With these aims in view, we have designed a <u>strategy</u> based on three broad principles:</p> <ol style="list-style-type: none"> i. the integration of critical and creative work; ii. an awareness of the contexts of literary production (socio-economic, cultural, historical); iii. the use and development of archival sources.

These principles give our work a distinctive identity and underpin our strategy. They have played a role in steering our recruitment policy and our allocation of resources, and they are embedded in the research structures we have developed (see (d) below). Each of these principles is evident across all 7 of the established research clusters listed below, and the 3 areas of emerging strength, into which our work can be organised. The clusters have been designed to overlap, with individual members of staff often being active in more than one (this is built into our recruitment strategy). As well as distinguishing what we do, particularly for external users of our research, the clusters provide colleagues with intellectual collaboration and support, and encourage the cross-pollination of ideas, methods and expertise between different periods, genres and subject areas.

1. Poetry

The Unit is home to some of the most outstanding poets of our generation: Sean O'Brien (winner of the 2008 T.S. Eliot Prize and many other awards); Jackie Kay (whose poetry won the 2009 Ted Hughes Award and was shortlisted for the 2011 Costa Prize); and W. N. Herbert (twice shortlisted for the T.S. Eliot Prize; appointed Dundee Makar 2013). These poets are also well respected critical scholars. In addition to publishing a major new collection of poetry (2) O'Brien has also produced a substantial critical study of 'Ideas of England' in contemporary poetry (1). Similarly, Herbert's collections of new poetry (1) sit alongside his essay on the poet Barry MacSweeney, pioneering anthologies of contemporary Chinese verse (2, 4), and the first major English edition of the work of the Somali poet 'Hadraawi' (3). Kay, beside her award-winning collection *Fiere* (2), has contributed to critical work in our postcolonial cluster, and Anderson has published both new poetry (2) and a monograph, drawing on neglected archival material, on the poetic practice of Elizabeth Bishop (1). Critical work on poetry is also undertaken by many others in the Unit, including Whaley on poetry from the sagas (1, 2, 3), Richards (2) and Chedgzoy (1) on early modern verse, Cain (1, 2) and Connolly (1, 3) on Herrick and Rossington on Shelley (1, 2), detailed below. We have made several new appointments to develop this area even further: Orr, who works on Romantic-era labouring class verse (1) and Dubois, whose research on Gerard Manley Hopkins (1) connects with Thornton's 2-vol OUP edition of Hopkins' *Letters* (1).

The Newcastle Centre for the Literary Arts (NCLA) was designed to facilitate intersections between our creative and critical work, with poetry as a particular focus. It adds immensely to the vibrancy of the Unit's research culture, participating in collaborations with (for instance) the British Council, the Arts Council and Booker Prize Foundation, supporting the publication, broadcast and dissemination of new work in poetry, and organising major poetry events. Herbert's work as translator has been contextualised by a programme of visiting poets from around the world (eg. C.K. Williams, August Kleinzahler, Priscilla Uppal, Paul Muldoon, Seamus Heaney). The Bloodaxe Poetry Lectures, hosted by the NCLA, bring leading poets to speak about the craft and practice of poetry. The most exciting strategic development in this area has been the acquisition in 2013 of 2 major poetry archives: the Flambard Press archive and the Bloodaxe archive (with £140k from the Faculty and match-funding from the Friends of the University Library). The latter, dating back to the mid-1970s, is the most extensive contemporary poetry library in the world, a fact recognised by a major AHRC grant on 'The Poetics of the Archive' (£588k, 2013) to support its creative and community-led development. The appointment to the project of 2 leading poets as RAs – Colette Bryce (shortlisted for the T.S. Eliot Award) and Ahren Warner (shortlisted for the Forward Prize) - will enhance our strategy of integrating poetic practice with innovative forms of archival research.

2. Scholarly editing

It has been a strategic goal of the School to build on the expertise in scholarly editing developed over many years (starting with the work of Ernst Honigmann in the 1960s). Five definitive scholarly editing projects have been completed in the School during the census period, most supported with AHRC funding: Whaley's landmark editions of skaldic poetry (1, 2, 3); the 2-vol OUP edition of the complete works of Herrick (Cain 1, 2; Connolly 1, 3); Cain's edition of *Sejanus* for the *Cambridge Edition of the Works of Ben Jonson* (3); Rossington's Longman *Poems of Shelley* (1, 2); and Thornton's 2-vol OUP edition of the letters of Hopkins (1). All these editing projects break new ground, and will become standard editions for future generations. They are the product of deep research, developed over a decade or longer, and have generated further scholarship, looking at the practice of scholarly editing (Whaley 4; Rossington 3), or the contexts in which the works were produced (Connolly 2). This tradition is set to continue with other substantial editing projects: Grenby's editions of early children's books (beginning with 2) and his forthcoming AHRC-funded

vol.3 of the OUP *Letters of William Godwin*, and Richards' planned 4-vol OUP edition of the works of Thomas Nashe (co-ed Andrew Hadfield). Appointments have been made to bolster this research area. Connolly was initially an RA on Cain's Herrick project, but having shared the editorship of vol. 1, was appointed to a permanent post and became the principal editor of vol. 2. Scholarly editing is central to the work of 2 colleagues appointed in 2013: Kirkley, who has edited Montolieu's *Caroline de Lichtfield* (forthcoming), and Orr, who has edited the correspondence of Thomson (1).

3. Children's Literature

The Children's Literature Unit (CLU) is pioneering the historical study of children's literature in the UK, 1500 to the present. The Centre is led by K. Reynolds (winner of the 2009 Children's Literature Association Book Award, the International Brothers Grimm Award in 2013, and awarded a Leverhulme Major Fellowship in 2011 for pioneering work on modernist children's literature). It is supported by Grenby, a leading scholar of 18th-century children's books and author of a prize-winning monograph on children's reading (1); Almond, one of the most internationally celebrated children's authors writing today (winner of the Carnegie Medal, two Whitbreads, the Eleanor Farjeon award, and the 2010 Hans Christian Andersen Award – the so-called 'Children's Literature's Nobel'); and Pearson, an ECR with expertise in children's publishing. The CLU provides a home for work on children and the theatre too, from the Renaissance to the present day (Chedgzoy, Freshwater, and another ECR, Mamujee: see below). The work of CLU was enhanced by the appointment in 2013 of Kirkley, who works on 18th-century Anglo-French children's writers, and Jaillant who has published on the politics of WWI-era writing for children. Two other eminent critics are also part of the team: the children's book historian Brian Alderson (Visiting Fellow, winner of the Eleanor Farjeon Award) and Peter Hunt (Visiting Professor, the UK's other winner of the Brothers Grimm Award). The eminent American children's author (and linguist) Donna Jo Napoli was a Leverhulme Visiting Professor in 2010-11. Central to the CLU's research strategy is its collaboration with Seven Stories, the National Centre for Children's Books. Besides using Seven Stories' events programme as a means to disseminate research, CLU staff have helped to shape its archive, and drawn on it for their research (Reynolds 2; Pearson 1). Pearson's new project is examining their recently acquired Diana Wynne Jones archive, and she and Reynolds are advising on the development of their new exhibition galleries. Grenby's AHRC-funded project exploring the uses of children's stories to engage young people with their historic environments relies on Seven Stories' collections of correspondence and educational material. The purchase by the University Library of important collections of historical children's books, to complement the holdings of Seven Stories, is also an important part of the CLU's strategy. CLU staff have coordinated a joint strategy, with the University Library and Seven Stories, to acquire the Brian Alderson archive, probably the most important collection of British children's books still in private hands. Foundation stages have included the creation of catalogues, essays, films and an oral archive (supported by the AHRC).

4. Postcolonial Literature

We have a distinguished record in the field of postcolonial studies, with expertise ranging across the literatures of Africa, South Asia and the Caribbean, and including diasporic writing, and black British writing. With a focus on recovering archives, readers, and the contexts of literature, colleagues in this area take a distinctively historical approach to the postcolonial. Srivastava is known for her research on colonial histories, particularly in Indian literature in English (3), and on the Italian contexts of colonialism (1). The latter was funded by a Leverhulme Fellowship (2012-13). She was PI for a second Leverhulme award supporting a research network on postcolonial translation (2008-11), bringing together researchers from Newcastle, SOAS, Delhi and Jawaharlal Nehru universities. Procter's AHRC-funded £337k 'Devolving Diasporas' project, collaborating with creative writers such as Kay, explores the relationship of non-metropolitan migrants with postcolonial fiction (Procter 1-3). His new research, for which he has received a Leverhulme Fellowship (2013-14), is recovering the cultural history of West African and Caribbean writing at the BBC, 1930-70. It represents exactly our commitment to archival research, drawing on unpublished and unstudied scripts, by authors such as Naipaul, Walcott, Achebe and Soyinka, held at the BBC Written Archives. Also contributing to this area are Whitehead, who has published on trauma in the writing of Soyinka and Magona (2, 4), and Gharavi, a BAFTA-nominated filmmaker (see below). The group's work has been enhanced by the tenure of critic Udaya Kumar (Delhi) and Somali novelist Nuruddin Farah as Leverhulme Visiting Professors (2009-10; 2010-11). The appointment in 2013 of Sweeney as senior lecturer, and McLaughlan from a postdoctoral fellowship at Harvard,

will further cement our position as a centre for the historical and archival study of postcolonialism. Sweeney writes about slavery, 19th-century Caribbean and African-American literature, and London as a site of black political and artistic activity in the mid 20th century (2, 3, 4).

McLaughlan's recent monograph ranges from Rider Haggard to Carl Jung, and makes innovative use of missionary archives, to analyse representations of Africa in British literature and culture (1).

5. Renaissance and Early Modern Literature and Culture

The Unit has substantial strength across the period 1485-1700. We have long been at the forefront of the revival of Tudor literature, nationally and internationally. Pincombe was the creator and convenor of the Tudor Symposium until 2009. His *Oxford Handbook of Tudor Literature* (1) is recognised as the major reference work in the field, winning the 2010 Ronald H. Bainton Prize. Richards is Editor (2012-) of the world-class journal *Renaissance Studies*. Her work on reading (1, 2) and the history of rhetoric has resulted in two Leverhulme Trust awards (2008; 2012), one of them a Major Research Fellowship (2013-2015), an AHRC network grant (2013), and interviews on BBC Radio. She is currently leading the development of Newcastle as a 'City of Reading' in partnership with regional archives, libraries and schools. Chedgzoy's recent work exploring a 'renaissance for children' (4), is breaking new ground while supporting the trans-historical focus of the CLU. Her work on the performance of Shakespeare by children links to research by Freshwater (see below), and Mamujee, appointed to a lecturing position following a Postdoctoral Fellowship, who works on renaissance child actors. Scholarly editing is a significant achievement of this group, with the work of Cain and Connolly on Herrick representative of the best new bibliography. This thriving research culture has benefitted from, and been supported by, 4 Leverhulme Trust Early Career Fellows attracted to the Unit to work in this area during the census period: Schurink (2008-10), Heavey (2010-12), Mamujee (2011-13) and Archer (2013-).

6. Eighteenth-Century and Romantic Literature

Rossington's editorial work on the AHRC-funded Longman *Poems of Shelley* over many years (2000-2016), along with Grenby's editorship of the *Journal for 18th-Century Studies* and his AHRC-supported monograph *The Child Reader 1700-1840* (winner of the 2012 Harvey Darton Prize), helps to make the Unit an internationally distinguished centre for work in this period. Their research also underpins the success of other research clusters (scholarly editing; children's literature) and the approaches that lie at the core of the Unit's strategy (development of archives; contexts of literary production). Grenby, for instance, has also undertaken pioneering work on the editing of 18th-century children's books (2) and is editing vol.3 of the OUP edition of William Godwin's letters which are largely concerned with publishing for children in the early 19th century (forthcoming, supported by an AHRC Fellowship). He has exploited the unique collections of chapbooks in the University Library to explore the connections between children's books and the popular literature of the period (4). These chapbooks were also the subject of Gary Kelly's research while a Leverhulme Visiting Professor (2010-11). Following the retirement of Lamont, two new appointments were made in this area in 2013: Kirkley, who works on translation and transnational Romanticism (her forthcoming monograph is on the revolutionary cosmopolitanism of Wollstonecraft), and Orr, whose study of the labouring class poet Samuel Thomson (1) has led to a book-length study of Ulster Romanticism (forthcoming) and work on its transatlantic connections. Rossington, Grenby, Kirkley and Orr all share a commitment to using textual scholarship to examine the political engagement of literature. Together, they give the Unit formidable critical mass on Romantic-era radicalism (particularly the Godwin-Wollstonecraft-Shelley circle) and on transnational literary-political networks (Britain, Ireland, France, Italy, America).

7. Fin-de-siècle and Modernism

In advance of the retirement of two professors of Victorian literature (Wright and Batchelor) a strategic decision was taken both to replace their expertise (with the appointments of Dzelzainis in 2010 and Dubois in 2012) but also to develop our strengths in *fin-de-siècle* culture and to link it with an existing research cluster on Modernism. To join K. Reynolds, Gillis and Light (who remains a Visiting Professor following her retirement), Shail was appointed in 2009, MacLeod and Garrington in 2010 and Sweeney, McLaughlan and Jaillant in 2013. Historicised and archival approaches are central. MacLeod has focused on literary magazines (the subject of her recent exhibition at the Grolier Club in New York, 1) and has examined the role of collectors and institutions as the shapers of cultural history (2, 4). Shail's recent monograph explores the connections between cinema and literary Modernism (1) while his essay collection examines the

representation of cinema in the short fiction of the period (2). Garrington's work has focused on literary renderings of touch and tactility (1, 2). McLaughlan's monograph looks at representations of Africa in fin-de-siècle literature (1). Sweeney has defined a new research area with her work on 'Afro-modernism', for which she was awarded a British Academy Mid-Career Fellowship (2013-14). A major focus is the First World War. Reynolds has published articles exploring attitudes to the War in children's books (1, 3) linking to Gillis's Leverhulme-funded 'Childhood, Culture and the First World War' project (£84k) which established an international network of universities, libraries and museums, with conferences on 3 continents. Jaillant works on the popular literature of the War (1) and Whitehead on trauma fiction. But our overall strategy has been to encourage conversations across often narrowly defined time periods, across different modes and genres, and to understand the literature of this period internationally. We now have a distinctive strength in transatlantic literature, with work by MacLeod and Sweeney, and forthcoming work by Orr and Haslett, complementing Dzelzainis' book on Anglo-American political-literary culture (2) in the redrawing of literary geographies across the period 1776-1914. A series of major awards is supporting further pioneering work in this cluster, including Garrington's Leverhulme Fellowship (2013-14) for a literary history of mountaineering, and K. Reynolds' Major Leverhulme Fellowship (2011-13) to write 'Modernism, the Left, and progressive writing for children, 1900-1945' (forthcoming, OUP). Three further research clusters, although already areas of substantial strength, have been identified as targets for **future support** and **strategic development**. These are:

Film

In keeping with our overall strategy, our research on film is historical and archival, and blends the critical and creative. Bell uses archival research to explore the relationship between gender and British filmmaking, particularly women's involvement in the production process (2, 3). Her recent award of a major AHRC grant (£597k, 2013) to produce an overarching account of the economic history of women in the industry will provide a focus for further film research of this kind. Shail studies early cinema, its representation in culture, and its relationship with written literature. His edited collection (2) employs an innovative format, reprinting short stories from the period 1896-1912 alongside analytical essays. Other publications (1) examine the connections between cinema and Modernism. Gharavi, a filmmaker, specialises in stories of migration. *I am Nasrine* (1), nationally released and nominated for a BAFTA in 2013, follows siblings forced to flee Tehran and becoming refugees in North-East England. Other, documentary projects (2) are similarly concerned with questions of diaspora, linking with our postcolonial cluster. She has created an archive and exhibition to record the dispersing Yemeni community in the North East (3). The establishment of the University's Research Centre for Film and Digital Media in 2012 (with Bell taking over as Director in 2013) will develop our research in this area, productively fusing creative and critical work and allowing collaboration with other departments in the University, notably Culture Lab (world-renowned for its work in practice-based digital film research) and the new Media and Cultural Studies Subject Group, as well as external organisations including the British Film Institute, the Tyneside Cinema and Tyne & Wear Archives.

Theatre Studies

With the appointment of Freshwater and Haslett in 2010, this area has received significant investment since RAE2008 and we plan to develop it further. Our work in this area covers theatre and performance criticism, creative writing for the stage, and the School's substantial engagement work with Northern Stage, Live Theatre, the Royal Shakespeare Company and other groups. Freshwater worked closely with Northern Stage and the RSC on the 'Remaking Shakespeare' Conference, part of the 2012 Cultural Olympiad, while Haslett is a script consultant for Live Theatre and has received funding to begin the process of cataloguing their substantial archive. Wilkinson, a playwright, develops her work at Northern Stage and Live Theatre prior to national tours and broadcasts. The appointment of Haslett exemplifies the School's strategy of linking critical and creative work. She is a successful playwright and librettist (3) as well as a very promising researcher on theatrical infrastructures, including theatre architecture (2) and dramaturgy (1). Freshwater works on 20th-century British theatre, with a focus on audiences (2), censorship (1) and participation. Her current project on child performance in contemporary theatre – subjecting to critical scrutiny the role of the child performer in productions such as *Billy Elliot* and the Opening Ceremony of the 2012 Olympics (3) – is funded by a prestigious Philip Leverhulme Prize (2011-) and links with research in the CLU. It also connects with our work on child performers in the Early

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Modern period (see above). Visiting Fellows in theatre studies include the former controller of continuing drama at BBC, John Yorke, and the playwright and actor, Tim Crouch.

Life-writing

Life-writing is a developing strength in the Unit, again fusing our critical and creative research. Our approach takes 3 different forms. First, colleagues have examined the theory of autobiography, as in Anderson's work on Edward Said (3) and, more generally, in the fully revised edition of her book *Autobiography* (4). Whitehead investigates similar areas: following work on W.G. Sebald and trauma fiction, her new monograph further investigates the possibilities and limits of life-writing by analysing the history and praxis of memory (1). Second, colleagues have been developing new ways of using archival evidence in biographical writing. Anderson's monograph on Elizabeth Bishop (1) is a good example, using Bishop's notebooks and letters to provide new biographically contextualised readings of the work. Connolly's forthcoming study on 17th-century life-writing will develop this approach. Third, creative writers in the Unit have experimented with the memoir form, in each case challenging the conventions of autobiography. Kay's *Red Dust Road* (3; winner of a number of prizes and a World Book Night selection in 2013) uses the search for the author's birth parents as a vehicle for considering issues of adoption, identity, racism and nation. Her award-winning poetry volume *Fiere* (2) is its 'lyric counterpart'. Fiennes' widely-admired *Music Room* (1), similarly considers questions of family and place, as well as bereavement, through a lyrical account of the author's childhood. Three linked novels written by Iyer (1, 2, 4), who also works on Maurice Blanchot (3), playfully and satirically reconnoitre university culture through the travels of 2 semi-autobiographical characters. The third, *Exodus*, has been shortlisted for the 2013 Goldsmith's Prize which rewards literary innovation and daring.

c. People, including:**i. Staffing strategy and staff development**

6 professors have retired from the Unit since the 2008 RAE (Babington, Batchelor, Graham, Lamont, Light and Wright), and 3 have moved onto part-time contracts (Cain, K. Reynolds, P. Reynolds). 4 full-time members of staff have left, retiring through ill-health (Davies) or to take up posts elsewhere (Bhattacharya at Delhi; Beck at Westminster; Haggarty at Cambridge). These 9 departing colleagues have been replaced by 12 permanent full-time members of staff plus 4 full-time staff on fixed-term contracts, and 3 appointments in Creative Writing.

New appointments are carefully planned to support one or usually more of the clusters of research excellence defined above, but also to fulfil our aim of covering a full range of periods and genres. For instance in Creative Writing, the addition of Fiennes, Iyer and Almond to the Unit have secured expertise in creative non-fiction, experimental fiction and writing for children respectively. All new appointments are made on the basis of open national, and often international, searches, and we have been able to recruit the brightest early career researchers from across the UK and overseas – for example from posts at Oxford, Cambridge, Edinburgh, London, TCD, Harvard and Alberta. Generally our new appointments will already have held prestigious fellowships and won significant prizes (eg. the Pre-Raphaelite Society John Pickard prize for Dubois, 2008; the Annual Prize for Mountain Writing for Garrington, 2011). We see our role as to develop the research career and leadership potential of each new member of staff. All ECRs are provided with a research mentor with whom they discuss publication and funding plans. For the first 3 years, new junior staff are afforded an extra allowance in the School's workload model to establish a track record for research. After a bedding-in period, staff are encouraged to enrol on the award-winning 'Faculty Futures' course, an 8-month programme designed to enable staff to set appropriate professional aims, follow their chosen trajectories, and shape the future of the Faculty and of the University. Newly promoted professors (Grenby) take the Faculty's 'Unpacking Your Chair' (winner of the THES award for Outstanding Contribution to Leadership Development), and Heads of School (Richards, Chedgzoy) a Leadership Development Programme.

ii. Research students

Research postgraduates (PGRs) are integral to our research culture: their numbers have risen sharply from below 100 registered students per year at the 2008 RAE (across the whole School) to an average of 134 since, with PhD completion rates more than doubling to 77 in the Unit during the REF period. Many have been funded by the AHRC. The Unit secured 30 awards in BGP1 (2009-14). For BGP2, Newcastle is leading the Northern Bridge Doctoral Training Partnership with Durham University and Queen's University Belfast and we have been awarded £11.2m for 2014-

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2019. The Unit's staff and students played a pivotal role in writing and winning this bid.

In addition to their specialist supervision, PGRs take the Faculty's mandatory Research Training and Researcher Development Programme, and the School provides additional training and support. A PG Forum brings staff and PGRs together in weekly meetings to examine topics including publication, research funding and job applications. A dedicated PG Literature Speaker Series provides the opportunity for PGRs to try out presentations and disseminate research; the NCLA provides this for creative writing PGs. In some subject areas PGR groups have been established, such as the CLU Graduate Group, which meets weekly for student presentations, speakers and to discuss specific methodological issues (resulting in a publication, *Children's Literature Studies: A Research Handbook*, ed. Grenby and Reynolds, 2011). Other subject-specific groups bring together PGRs and staff from Newcastle, Northumbria and Durham universities: the NE Forum for 18th-century and Romantic Studies, the NE PG Research group for the Long 19th Century (NENC), the Centre for 19th-Century Studies, and the Postcolonial Reading Group. Led or co-led by students, these groups provide research seminars, host blogs and run events. For example, in 2011, with support from the British Society for Science and Literature, NENC hosted 'Moving Towards Science' at the Newcastle Literary and Philosophical Society.

Staff make it a priority to support PGRs applying for external research funding. This has led to many student-led conferences, and to a series of public-facing, student-led research training projects supported by the AHRC: (i) 'Key Debates in Children's Literature Studies' (2008); (ii) 'Write around the Toon' (2010); (iii) 'Demystifying public engagement' (2010); (iv) 'Postcolonial Studies in the Public Sphere' (2012); (v) 'Sir William Armstrong: A Case Study of the Industrial Philanthropist in the Victorian North East' (2013); and (vi) 'Delivering Digital Media Collections from Material Archives' (2013). We co-run with Durham and QUB the AHRC-funded project 'Speaking the same language: A student led creative arts enterprise workshop for Music and English research students'. Our PGR students have won many awards during the census period, from the Keats-Shelley Essay Prize (Andrew Lacey, 2010) to the Frances Lincoln Diverse Voices Children's Book Award (Helen Limon, 2011). They have held Fellowships at such institutions as the Library of Congress, the New York Public Library, the Harry Ransom Center, Dove Cottage, and the International Youth Library in Germany. One of our current PhD students applied to, and now sits on, the AHRC Careers and Training Advisory Board.

d. Income, infrastructure and facilities

The Unit of Assessment sits within the School of English Literature, Language and Linguistics, which is itself situated in the Faculty of Humanities and Social Sciences. The School has its own four-floor Percy Building, one floor of which is a dedicated postgraduate suite, modernised in 2010 to include common rooms and a kitchen as well as study spaces and computer suites. PGs in the School are supported by a dedicated member of the administrative staff. Academic staff receive research support from the School Administrator (0.2 FTE dedicated to research) and her assistant (0.4 FTE). The research of the NCLA is supported by a further member of the administrative team. The Director of Research (DoR) is a senior academic who receives release from other duties via the School's workload model and is supported by a Deputy Director. The DoR chairs the School's Research Committee (6 times a year) and a Research Centre Committee which monitors and directs the School's relationship with the NCLA, the Centre for Film and Digital Media, the Newcastle Institute for Creative Arts Practice (NICAP), and the Newcastle Institute for Social Renewal (NISR). These interdisciplinary bodies support research activities and events and provide seed-corn funding for new projects. Unit staff are heavily involved in their management: Bell directs the Centre for Film; Grenby sits on the board of NISR. Unit staff also lead a number of cross-School research groups: the Postcolonial Research Group, Medieval and Early Modern Studies (MEMS), and the Gender Research Group (GRG). These receive an annual budget from the Faculty for visiting speakers, conferences, PGR symposia and to provide funding on a limited scale for research projects. School staff frequently work with colleagues at universities in the region and beyond, in particular Durham University and QUB (partners in the BGP2 Northern Bridge Doctoral Training Partnership), and Northumbria University.

All academic staff in the School may apply for research leave, normally granted after 7 semesters, although particularly strong applications can secure leave earlier. Staff have Personal Research Allowances, currently £900 p.a. for junior lecturers and £700 p.a. for SL and above. Further funds are available at the discretion of the Research Committee. The School awards over £20k annually

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to its PGR students in order to help promote their research, eg. conference attendance, archive visits, and engagement work with non-HEI partners. Notionally each PGR has an allowance of £150 p.a. but further funds are available at the discretion of the Postgraduate Committee. Separate funds support PGR placements with research partners (2 bursaries p.a. each of £500).

Postdoctoral researchers and teaching assistants may also apply for research expenses (2 awards, £500 p.a.). Staff have access to 4 Faculty schemes designed to support research and applications for external funding: (i) the Faculty Research Fund, supporting ECRs beginning new research projects (up to £4k); (ii) a publication support fund (up to £5k); (iii) a full PhD studentship attached to any grant with indirect costs in excess of £150k; and (iv) the Funding Bid Preparation Fund (up to £10k). A Research Associate is located in the Unit, 0.5 of whose workload is dedicated to preparatory work for external funding applications.

These strategies have brought substantial dividends. In the period 2008-13 staff in the Unit have been awarded **£2,527,693** from 50+ grants from research councils, trusts and foundations and EU agencies (of which £1,052,928 was spent during the census period). An additional **£647,507** was awarded to staff for research from other funding bodies (eg. charities, agencies, internal funds).

The School hosts several speaker programmes: (i) a visiting Literature speaker series bringing distinguished academics to the Unit; (ii) a research forum for School staff themselves to share their research; (iii) the Children's Literature Unit Visiting Speaker series. Cross-School speaker series include those run by the GRG, MEMS and the Postcolonial Research Group. A 'Looking at Children's Books' series is co-hosted with Seven Stories, and the CLU organises and hosts the annual Fickling Lecture on Developments in Children's Literature, delivered in the census period by Nick Hornby, Roddy Doyle, Sandi Toksvig, Sarah Brown and Shami Chakrabarti. The NCLA runs the eminent annual Bloodaxe Poetry Lectures, given during the census period by the poets Jane Hirshfield, Ruth Padel, George Szirtes, Fiona Sampson and Sean O'Brien.

The Unit has strongly supported the acquisition and development of the University's own archives (bringing to the Library the Flambard and Bloodaxe archives for instance, and the Booktrust Collection which receives a copy of every children's book published in Britain). We have also developed strong partnerships with local organisations with often neglected archives, including Live Theatre, whose archive documents its origins in the Democratic Arts Movement of the 1970s, the BFI Mediatheque at Newcastle's Discovery Museum, and the Tyneside Cinema, whose archive dates to 1937. The School co-hosts 'Book Club' with the Tyneside, at which adaptations of literary works are screened for a general audience with an introduction and post-show discussion.

Much of the Unit's work takes place within the context of the University's 3 Societal Challenge Themes: Ageing, Sustainability, and Social Renewal. Supported by University funding on the 'Changing Age' programme, the NCLA has developed writing workshops in Newcastle, Durham and Alnwick, a 'Changing Age' exhibition in the Great North Museum, and a poetry anthology (2013). Linking with the sustainability agenda, NCLA staff have collaborated with the Natural History Society Library and curated an exhibition at The Great North Museum for the Darwin Centenary, and worked with Moorbank Botanical Gardens to install Colette Bryce as a Leverhulme writer-in-residence. NISR, established in 2012, has provided funds for many social renewal activities in the School, from projects exploring the therapeutic benefits of reading to commissions for poets to commemorate the return of the Lindisfarne Gospels to the North-East in 2013.

e. Collaboration or contribution to the discipline or research base

We take seriously our responsibility to develop our specific subject areas and the disciplines of English Literature and Creative Writing more broadly. Colleagues contribute to academic networks, organise conferences, deliver keynote lectures all over the world, edit journals, serve on committees and councils, support research organisations and work in partnership with local and national institutions. Such work is supported by the School through its inclusion in the work load model and as a promotion criterion. Major collaborations and contributions are listed here.

Public service positions and service to subject community

Anderson was Secretary (2008-09) and Chair (2009-11) of the Council for College and University English (CCUE). She was a member of the REF pilot impact panel and is now a member of the REF panel for UoA29, as is Chedgzoy. O'Brien and Richards are Fellows of the English Association, and Richards serves on its Higher Education Committee (2013-18). She is a member of the AHRC Advisory Board (2012-) and sits on the AHRC Advisory Group for the 'Care for the Future' strategic theme. Anderson, Whaley and Grenby are members of the AHRC Peer Review

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College, and Grenby is a Strategic Reviewer. During the census period staff have acted as reviewers for research agencies in Canada, Estonia, Flanders, Ireland, Italy, the Netherlands, Norway, South Africa and the US, as well as for many UK trusts and research councils. O'Brien was Vice President of the Poetry Society (2006-11). Gharavi sits on the British Refugee Council and is a Member of Regional Council (North East) of the Arts Council (2005-) and was an Enterprise UK Ambassador (2008-10). K. Reynolds was a founder member of the UK Children's Laureate scheme and serves on its biannual appointment committee.

Learned societies

Grenby is Vice-President (President-Elect) of the British Society for Eighteenth-Century Studies (2013-). Chedgzoy was on the Advisory board of British Shakespeare Association (until 2009). K. Reynolds sat on the International Committee (2008-10), and Book Award committee (2010-13), of Children's Literature Association. Iyer is Secretary of the British Society for Phenomenology. Richards is a Council Member of the Renaissance Society (2007-) and of the International Society for the History of Rhetoric (2008-11). Whaley is on the Council of the English Place-Name Society, the Viking Society for Northern Research, and the Newcastle Society of Antiquaries.

Journals

3 major scholarly journals are currently edited from the Unit: *Renaissance Studies* (Richards), the *Journal for Eighteenth-Century Studies* (Grenby), and *Feminist Theory* (Gillis). The two most recent poetry editors of the leading international magazine *Poetry London* are based in the Unit (Bryce, 2009-13; Warner, 2013-). School staff sit on the editorial boards of 16 other journals, many of them among the most prestigious publications in their field (*Journal of Postcolonial Writing*; *The Lion and the Unicorn*; *Shakespeare*).

Collaborations with cultural organisations

Unit staff serve as trustees of many regional and national cultural bodies, including theatre companies, cinemas, film production companies and museums and archives. For instance, K. Reynolds is a Trustee of Seven Stories, the National Centre for Children's Books (2004-), and Gharavi of the Tyneside Cinema. Staff serve as dramaturgical or script advisors for many theatre groups, including the RSC, Northern Stage and the Almeida (Freshwater), and Live Theatre (Haslett). P. Reynolds sits on the programming committee of Northern Stage, and Freshwater has been an advisor for National Theatre projects (eg. 'The Author', 2011). Other notable collaborations include MacLeod's curation of an exhibition at the Grolier Club, New York (2013); contributions by Dubois, Gillis, Grenby and K. Reynolds to the British Library's eLearning suite (2013); and programming for Newcastle's *Juice* children's festival (2008-), 'Books on Tyne' festival (2013), and for the BBC's annual Freethinking Festival at the Sage Gateshead (2009-).

Advocacy for research

Work with the media is encouraged in the Unit for its power to bring critical and creative research into the public sphere. Our creative writers frequently broadcast to large audiences (eg. Almond on *Desert Island Discs*, 2013; O'Brien and Kay on *Private Passions*, 2010, 2013). Often these appearances provide opportunities to present not only individuals' own work but also to promote the importance of our discipline more widely. Examples range from short interviews about research findings (eg. Bell talking about women in film on *Woman's Hour*) to specially commissioned work, such as Kay's BBC Radio documentaries ('The Lament of the SS Mendi', 2008; a response to Wagner's Ring Cycle, 2012). Such work can demonstrate the importance of literary research to contemporary public discourse. Richards' contribution to BBC Radio 4's *Fry's English Delight* (2013), for example, argued for the importance of the study of rhetoric to the understanding of our language today. Anderson's 'Lindisfarne: Poetry in Progress' (Radio 4, 2013) brought to a wide audience the NCLA's commissioning of 12 new poems to commemorate the return of the Lindisfarne Gospels to the North East. Gharavi's many media appearances surrounding her BAFTA-nominated 2013 film *I am Nasrine* (BBC Breakfast, Radio 4's *Front Row*, *The Guardian*) drew attention to the role documentary film-making can play in political debate, in this case regarding the plight of refugees in Britain. Our aim, across the Unit, is to produce world-leading research that is of value in itself, advances our discipline, and brings real benefits to society.